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ABSTRACT

An overview is provided of the history and current status of arts education in community colleges in Iowa and across the nation. After a brief history of art programs in higher education, the paper reviews research on course offerings, enrollment trends, student characteristics, and the role of the colleges as community cultural centers. Highlighted findings include the following: (1) a 1988 national study revealed that 80% of American community colleges offered studio art, and approximately 66% indicated that enrollments were increasing; (2) painting, drawing, and design courses replaced art appreciation as the most frequently offered courses; (3) the visual arts accounted for 43% of the entire arts enrollment; (4) in comparison to community college students as a whole, arts students were typically younger, more likely to transfer to a four-year institution, and more likely to speak positively about their college experience; (5) about 4% of the average community college's enrollment each term was in the arts; and (6) one in every six students took at least one art class during his/her college career. Next, the paper discusses some of the reasons for and consequences of art education's failure to establish itself securely in higher education and reviews criticisms that have been raised. After discussing the importance of art in developing the "whole" person, the paper discusses ways of strengthening the arts, including the development of interdisciplinary courses, community art education programs, and associate degrees in art. Summary data from a nationwide study of art education and a study of art programs in Iowa are appended. (VVC)

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The Status of the Arts in the Community College

by

Kyra Wilcox-Conley

Prepared for:

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Iowa State University
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While the development of visual and performing arts curricula in higher education and the development of the community college are two vastly different subjects, they share several common characteristics. Both had their origins at approximately the same time: arts curricula had their introductions into four year institutions in the late 1800's, while community colleges originated around 1900. Both continued to expand rapidly in their respective areas. By 1968, art departments had become an accepted sector of higher education.[1] This acceptance coincided with a period of unprecedented growth in community colleges. The 1960's saw the size and scope of the community college increase at an amazing rate, resulting in a nearly 400 percent enrollment increase in the last 25 years.[2] The expanding and new institutions usually organized a curriculum that included the arts. Part of the purpose of this paper, therefore, is to inform the reader of the development and current standing of visual arts offerings at the community college in Iowa and across the nation. The inclusion of the arts in college programs, however, is not without criticism. In the face of leveling and declining enrollments and budgets cuts, art departments will find it necessary to consistently and effectively build a case for the continuation of their programs. The final portion of this paper provides arguments and evidence in support of the arts in community colleges and discusses the responsibilities educators have in maintaining and strengthening their programs.

Although research on the development of arts programs in higher education is not prevalent, Myers has traced their growth back to their nineteenth century origins. The arts were excluded in the beginnings

of formal education in eighteenth century America largely because many of the disciplines taught today were merely part of everyday living at that time (i.e. weaving, calligraphy)/ Fine artists in drawing and painting generally apprenticed with a master artist. As the United States became more prosperous and cultured, visual arts began being included in the collegiate curriculum. Although they began to prosper in the late 1800's, art programs have evolved mainly in the twentieth century.[3]

Given these modest beginnings, arts programs continued to expand, so that by the mid-1900's, when the community colleges began to flourish, the visual arts were well ingrained into the system of higher education, and were almost always included in the community college curriculum. It should be noted here, that while this author is primarily concerned with visual arts, that all studies quoted in this paper combine statistics from both the visual and the performing arts to arrive at their conclusions. A 1988 study by the Ford Foundation on art education at the community college concluded that 80 percent of American community colleges offer studio art.[4] The programs first offered by the community colleges were patterned after their counterparts at the four year institutions who had had an emphasis on the historical and academic development of the visual arts. As they developed further, the emphasis was placed more on being accountable to the community served by the college, and, as a result, studio art courses replaced art appreciation courses as the core of the visual art programs.[5] These programs have continued to prosper even today, as the Ford Foundation study also indicated that two thirds of the colleges surveyed (Of 109 schools) reported that their enrollments in the arts were increasing rather the stabilizing or

decreasing.[6] Painting, drawing, and design courses have replaced those in art appreciation as most frequently offered. The craft areas, including ceramics, fibers, and jewelrymaking are not as well represented in course offering, in part due to the specialized facilities and equipment that they require. Myers has noted that these trends follow in Iowa as well as across the nation.[7] With regard to the visual arts' position in relation to the total offerings in the arts, art and music attract the largest percentages of students, each with 43 percent of the entire arts enrollment. Theatre and dance programs comprise the remaining 14 percent of students.[8] See Appendix A for more details of course offerings.

Statistics of the student enrolled in an art curriculum at the community college give some interesting insights into the populations served by the programs. The Center for the Study of Community Colleges, also sponsored by the Ford Foundation, did research in 1987 to reach some conclusions about the art students at the community college and their foals. Again, these studies consider art, music, theatre, and dance students as one group in reaching their findings. The study found that art students, when compared to students in all other areas, were younger (modal age of 19, with 50 percent below the age of 22), more likely to transfer to a four year institution (52 percent), less likely to be black (4 percent), and more likely to speak positively of their college experience. They also tended to be more confident of their abilities, with many students rating their understanding and performance in art to be excellent.[9] There were also differences in students' reasons for taking courses. Besides the group intending to transfer, who were most likely below the age of 35, there were considerable numbers taking arts courses because of a personal interest. Twenty-

two percent of the participants in arts courses gave this as their rationale. These students were most often in the over age 35 group and did not intend to make a career in the arts. The remaining students were taking art courses to enter or advance in art occupations.[10] Given the numbers of nondegree seeking students, a relatively high percentage (38 percent) expect that in five years they will be involved with art and making a considerable portion of their income from art related careers, while 39 percent expected to work at art as a hobby.[11] It is interesting to note that the same arts courses are satisfying such a wide variety of interests and aspirations. Appendix A contains more details.

Course offerings, requirements, and student participation in them at the community college also shed light on their standing and relative importance to the institution. In general, there are no arts required to obtain an associate degree; only about 25 percent of the nation's community colleges require art for graduation.[12] However, to quote Cohen,

> "But fewer than 10 percent of the matriculants obtain associate degrees anyway, therefore imposing an arts class requirement would be more a symbol of institutional commitment than a contributor to enrollment in the arts classes."[13]

In Iowa, the only requirement in humanities is speech.[14] Across the nation, if there is a humanities requirement, students can choose from a wide variety of disciplines, including languages and theatre, so it is quite possible that a student could obtain a degree without having any exposure to the arts.[15] Nationally, about four percent of a community college's total enrollment each term is in the arts, and, over the course of a typical college career, about one of every six students will participate in some discipline of art.[16] According to Myers, anywhere from 10 to 43 percent of the students in Iowa are taking art courses, depending on the

institution. She also noted that the size of the institution has little bearing on the breadth of its art offerings, which is also true on a national level.[17] For example, Des Moines Area Community College has the largest enrollment of the Iowa community colleges, but the smallest quantity of art offerings (6 percent), while Southwestern Community College at Creston, a much smaller school, has a high percentage of arts offerings in relation to total offerings (22 percent).[18] See Appendix A for more detailed information. The wide variance in percentages can be attributed in part to the origins of the community college; those that began as private liberal arts institutions often offer a broader range of arts courses.[19] A review of the current catalogs of the Iowa community colleges by this author concluded that these trends have changed little since Myers' 1980 thesis was written. Iowa community colleges seem to rank, as a whole, at the national average in art course offerings. A 1986 article by Cohen and Brawer disclosed that fine and performing arts ranked third nationally behind English and math as the most frequently offered courses with 13 percent of the total course sections.[20] Numerous articles stated that the arts were well developed at the community college, but art instructors and students in Iowa indicated that they wanted more comprehensive courses, better articulation between themselves and four year colleges, more staff, and more courses separating majors and nonmajors so as to provide them both with beneficial experiences in their studies.[21] On this note, Myers and several other authors suggested that, even though difficult to schedule and prepare for, more interdisciplinary courses combining, for example, fine arts, music, and history, may be a very positive step in involving more students in the arts. These types of courses would be the best possible means by which to introduce

the arts to the greatest number of students, especially when Cohen's earlier quote concerning the potential ineffectiveness of making an arts requirement is strongly considered. It is this author's opinion that interdisciplinary courses are one of the possible ways in which art programs at the community college can be strengthened; the more people there are that have some knowledge about art, the treater its chances of receiving more public support and institutional commitment.

A final element of the arts programs in the community colleges aside from course offerings and students served that require noting is the community college's role in acting as a cultural center for the community. The community college may be the only source of bringing the arts to the people, especially in rural areas.[22] In addition to providing courses for the hobbyist, community colleges are responsible for bringing the arts into public view in a number of way. Gallery space for art exhibits, touring theatre groups, and community choirs and orchestras are just a few examples of how community colleges have provided this service to their constituents. A very successful program implemented at Black Hawk College in Illinois offers a myriad of cultural events as part of its community education mission. With the exception of facilities, some operating expenses and staff, the programs are run at no cost to the college.[23] This element of arts education can and should be developed to its greatest extent. This type of program is highly visible and has tremendous public support in communities that have had the initiative to advance the study and appreciation of the arts. Bringing culture to a community, however, does not always require outside performers and artists; there is a wealth of talent within each

community, and often these people are more than happy to share their gifts. The community element of the community college mission should mandate, especially in rural areas, that community arts programs be developed.

Although the statistics on arts noted thus far seem generally positive, the fact remains that the arts are not treated with great seriousness in the realm of higher education. As Cohen stated,

> "Art education in the community colleges of America is much like art education in the comprehensive four year colleges and universities, that is, important and enduring, but not central to institutional mission."[24]

When fiscal constraints necessitate program cutbacks, the arts are amongst the first to be singled out for reduction because they have not carved themselves a niche in education. It has been well documented that participation in arts programs decreases with age. A 1981 study by the National Assessment of Educational Progress showed that while two out of every three seventh graders were taking part in art courses, only one in six eleventh graders was involved with art, a trend that continued to decline in college.[25] Given these statistics, art educators must look critically at the basis of their programs and make changes based upon these evaluations.

The 1988 Ford Foundation study provided reasoning as to why the arts in education have failed to gain greater depth. They stated four commonly accepted, but false, assumptions about art students that begin back in elementary school and have, hence, permeated the entire system of education. They are as follows:

1. Children have natural abilities that should not be interfered with.
2. Artistic talent is hereditary-it cannot be taught.
3. Teacher themselves are exposed to art on a much too

3. cont., limited basis in college (especially those regular classroom teachers who are relegated to also teaching art). Art then becomes an activity rather than a discipline to be learned.
4. A strong criticism of art teachers: they themselves have not promoted or even acknowledged that art should have a "legitimate place in the academic curriculum."[26]

The study ascertains that too much emphasis has been placed upon process over product, therefore, curricula has been based more upon projects than specific learning goals and objectives.[27] Obviously, community colleges are not the only level of education that needs to make changes; the problems in art education are rooted in every level, and need to be addressed by all levels of art education.

On the more positive side of the situation, Myers emphasized that the arts are playing an increasingly important role in American society.[28] Since 1965, orchestras, art councils, etc. have shown marked increases in their numbers. One in six Americans says that he/she paints, draws, or sculpts, while two of every five are involved with woodworking, weaving, ceramics and other crafts. About half of all Americans say that they see art exhibits, museums, and other art related shows, and 45 percent think that they are more interested in art than their parents.[29] These statistics show that many people are interested enough in art to pursue it on their own. Think of the potential that these people could realize if art was taught as a serious discipline throughout their formal education.

Many arguments have been presented to justify art programs. Foremost amongst them is the theory that art training helps to create the "whole" person in the seeing and producing work helps convey emotional and cultural values. Others stress that creating art is a therapeutic process, and that creative thinking and problem

solving are unique attributes of art production. More recent ideas emphasize that our society is gradually becoming more visually and verbally oriented, and relies less upon the written word, largely because of the advent of television.[30] Therefore, people will find it imperative that they be able to process visual information. Finally, as more and more of our population reaches age 65, art skills are important in learning to make productive use of leisure time. As a fairly recent graduate in art education, this author can attest to having heard some form of all of these arguments. While all of this evidence has merit and is generally accepted as true by art educators, Valley, in a 1985 article, ascertained that none of these reasons will be accepted as serious grounds for requiring, much less expanding, arts programs on any level.[31] He even goes so far as to suggest that the argument concerning art and leisure time is harmful to art's case because it suggests that art is useless until a person has nothing better to do with his/her time.[32] His theory differs from many like those stated above in that he perceives aesthetic education to be the key to making the arts become a legitimate discipline and not just a frill in education. Aesthetic education is the ability to analyze a work of art based upon facts such as formal art elements of color and line in reaching a decision about the success of the work. I necessitates the use of description, analysis, interpretation, and evaluation in reaching that decision. If people continue to feel that their opinion is the only prerequisite in judging artwork, then the ability of art to maintain a high level of integrity is sacrificed. At this point, art is reduced to nothing more than standards based upon little factual data.[33] In Valley's words, education should

help the learner "cherish a work of art, but aesthetic education should also help them learn to give reasons why the work of art is worth cherishing."[33] His rationale would also tend to support the Ford Foundation in their analysis that art has concentrated too little on product and too much on process. Aesthetic education is a specific learning sequence with measurable objectives, not the mass of public opinion that is often accepted today. In essence, art must become more disciplined and uniform in its approach. The key to bringing art into a more indispensable position in education lies first with the faculty who teach art on all levels. Several sources cited throughout this paper mention a lack of agreement amongst educators on just what should be taught. Many are "doing their own thing" in the classroom, with little regard to what other art teachers are doing. Art curricula has characteristically lacked the consistency of goals and objectives inherent to a discipline such as math. Teachers need to unity and make their curricula more accountable to learning goals so that they can effectively present a strong case for the arts if challenged and, hopefully, in time, convince communities, students and administrators that art does indeed have a place in the mission of education.

Even though Valley's theory about the need for requiring art in education is based on more tangible outcomes than are often associated with the "subjective" field of art, it is the opinion of this author that art will not became a "staple" in higher education for quite some time, regardless of the arguments provided. However, this kind of evaluation needs to begin now, and is a step in a very positive direction. As an elementary teacher, this author also strongly identifies with societal opinions about art and artistic ability, and also with the inconsistency

between teachers and levels of education. While students and parents would both find it unnacceptable for the student to be failing math simply because he/she did not have a talent for it, all parties are completely content to accept this reasoning for lack of artistic ability. In agreeing with the Ford Foundation's four assumptions about the failure of art to be promoted in education, I would add my support that artistic talent is, to a large degree, an acquired skill and can be taught to those willing to learn. Also, little contact between elementary and secondary art programs was experienced by this author, just as Iowa community college students and instructors felt that there was not enough articulation between themselves and the four year institutions. If art educators can achieve the necessary consensus of goals, art will become a much stronger element in education. These facts may seem rather broad and of less concern to community colleges, however, the community colleges share the responsibility in promoting art, and should take notice.

What can the community colleges do to strengthen programs in the immediate future? Myers disclosed that most of an individual's intellect develops between the ages of 16 and 30[34], so community colleges are dealing with a vast amount of potential if they can only get students excited about enrolling in arts courses, be it the art major, the non-art major seeking a liberal arts backround, or the hobbyist. Two possible areas of growth have been mentioned earlier: the development of interdisciplinary courses,and the development of community art education programs. Another innovation has been implemented a Kirkwood Community College in Cedar Rapids. Tow new programs have been added to the regular art curriculum: the Associate of General Studies program (AGS) and

the Independent Study in Fine Arts program.[35] Both are designed especially for the adult student in an effort to create an atmosphere supportive of lifelong learning. The AGS program is individually designed by the student and carried out with the guidance of a qualified art instructor acting as a mentor. It take job experience, personal achievements, and any prior educational backround into account in formulating the course of study. A plan must be submitted by the student and approved by the endorsement committee before work can begin. The degree will culminate with an exhibition of artwork done by the student.[36] The Independent Study in Fine Arts is a nondegree program. It is a course of study aimed at the student who seeks skills in painting, ceramics, or photography, and is based upon the apprenticeship concept mentioned earlier in this paper. The student will work daily with the instructor in learning all of the specifics of the trade. For example, the ceramics student will learn about mixing clay and glazes, firing kilns, and handbuilding and wheel techniques. The length of time necessary to complete the program is flexible, to meet the student's educational and career goals, and is complete when both student and instructor feel the goals have been met. Grant proposals and goals are in Appendix B. The programs are small and are based on a quality, not quantity basis: they have clearly been designed with the community's students in mind. The public's awareness of the entire art program at Kirkwood has been heightened as a direct result of these two additional programs.[37] It is precisely programs such as the AGS and the Independent Study program that are very feasible, affordable (Kirkwood provides for the two programs within the existing art budget[38]), and exactly the boost that arts need. Since the beginnings of the community college, they have been heralded for

their innovative approaches to education. This flexibilty and freedom to try new ideas puts the community college in an excellent position to contribute to the redefinition and promotion of the arts in education. More community colleges should aspire to create innovations like Kirkwood. A few creative minds can put these ideas, and very likely several others of their own, to good use in the community colleges.

Times are changing very quickly, and the community colleges of the future are going to have to adapt to these changes. The art programs will have to be especially sensitive to potential problems, and do their best to avert them. This paper has shown how the arts began at the community college, as well as there they stand today with regard to arts requirements, courses offerings, and the types of students served. Criticisms of the way art programs are handled were offered in hopes that they may help art educators to think critically about the changes they must make in the future to insure that the arts be maintained, and ideally, made a more integral part of higher education. There is no one that could not benefit and grow as an individual as a result of exposure to an outstanding art course in any discipline. The new role of the community college instructor, then is to provide that outstanding leadership. The future of the arts lies in our hands, and we must assume the responsibility for it.

Notes

[1]Carol Jo Clymer Myers, "The STatus of Community Colleges Arts Programs in the State of Iowa," Thesis Iowa State Univ. 1980, p. 28.

[2]Arthur M. Cohen and Florence B. Brawer, The American Community College (San Fransisco: Jossey-Bass, 1988) p. 11.

[3]Myers, p. 29.

[4]Ford Foundation, "Art Education in American Community Colleges," (New York, New York, 1988)p. 1.

[5]Myers, p. 32.

[6]Ford Foundation, p. 1.

[7]Myers. p. 45-46.

[8]Arthur Cohen, "Art Education in community Colleges," Ford Foundation New York, New York: Ford Foundation, 1987), p.4.

[9]Florence B Brawer, "Community College Students in the Fine and Performing Arts," Office of Educational Research and Improvement RI-88-062002/ED-JC-88-1 (New York, New York: Ford Foundation, Jan. 1988), p. 4.

[10]Brawer, p. 4.

[11]Cohen, p. 7.

[12]Myers, p. 52

[13]Cohen, p. 8.

[14]Myers, p. 50.

[15]Myers, p. 50

[16]Cohen, p. 5.

[17]Myers, p. 47.

[18]Myers, p. 45-46.

[19]Myers, p. 45-46.

[20]Arthur M. Cohen and Florence B. Brawer, "The Collegiate Curriculum," Community College Review, 14(1986), p. 15.

[21]Myers, p. 55.

[22]William M. Simpson, "The Small/Rural Community college's Role in Enhancing the Fine Arts," Paper presented at the Annual Convention of the American Association of Community and Junior Colleges,(1982), p. 1.

[23]Simpson, p. 4.

[24]Cohen, p. 2.

[25]Cohen, p. 1.

[26]Ford Foundation. p. 9-10.

[27]Ford Foundation, p. 9-10.

[28]Myers, p. 6.

[29]Myers, p. 7.

[30]Myers, p. 9.

[31]Phillip J. Valley, "Aesthetic Education: Its Status in General Education and a Justification for Its Existence as a Required Program," Liberal Education, 71(1985), p. 343.

[32]Valley, p. 344.

[33]Valley, p. 345.

[34]Myers, p. 9.

[35]Ray Mullen and Others, "General Studies for the Fine Arts: An Alternative," Kirkwood Community College (Cedar Rapids, Ia., Oct. 1984), p. 2.

[36]Mullen, p. 2-3.

[37]Mullen, p. 3-4.

[38]Mullen, p. 5.

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Valley, Philip J. "Aesthetic Education: Its Status in General Education and a Justification for Its Existence as a Required Program." Liberal Education. 71(1985), pp. 341-350.

Appendix A

Table 1
(Cohen, 1987)

What type of involvement with the arts did you have BEFORE YOU ENROLLED in this college? (PLEASE MARK ALL THAT APPLY)

	Majored in the Arts in School or College	Occasionally Sold Work or Performed as a Professional	Participated as a Hobby for Personal Interest Only	Participated as an Amateur in Community Performances
Art.....	17%	12%	46%	8%
Dance.....	3	3	21	10
Music.....	9	10	34	25
Theater/Drama/Film..	6	3	20	21

	Career, with Significant Proportion of Income Derived from Arts	Took Private Lessons/ Private Classes	No Involvement
Art.....	5%	11%	31%
Dance.....	1	13	50
Music.....	3	32	26
Theater/Drama/Film...	1	5	47

What is your CURRENT involvement in the arts? (PLEASE MARK ALL THAT APPLY)

	Majoring in the Arts in School or College	Occasionally Sold Work or Performed as a Professional	Participated as a Hobby for Personal Interest Only	Participated as an Amateur in Community Performances
Art.....	27%	13%	35%	5%
Dance.....	4	3	17	6
Music.....	15	9	32	18
Theater/Drama/Film..	7	3	16	11

	Career, with Significant Proportion of Income Derived from Arts	Taking Private Lessons/ Private Classes	No Involvement
Art.....	6%	4%	30%
Dance.....	1	5	54
Music.....	3	20	31
Theatre/Drama/Film..	2	2	52

Table 1, cont.

What type of involvement with the arts do you expect to have FIVE YEARS FROM NOW? (PLEASE MARK ONE RESPONSE IN EACH ROW)

	High Probability	Possible	Not Likely
Will be majoring in the arts in school or college.....	28%	29%	38%
Will be selling work or performing as a professional occasionally.....	34	29	32
Will be participating as a hobby for personal interest only.....	42	33	19
Will be participating as an amateur in performances in the community.....	20	38	35
Will be taking private lessons or private classes.....	23	39	32
Will be my career, with significant proportion of income derived from the arts.....	38	22	35
Will be teaching in the arts.....	17	27	50
No involvement.....	3	8	74

Table 2: Fine arts offerings in area community colleges
(Myers, 1980; p.45-46.)

Institution	studio 2-dim.	studio 3-dim.	art history	design	crafts	humani-ties	total art
A	9	3	8	6		6	32
B	18	9	3	6			36
C[a]	18		8				26
D[a]	18	17	5	6	8	17	70
E	12		6	3			21
F	14	17	13	6			50
G	15		3			3	21
H	12	6	6			3	27
I[a]	14	9	14	3		2	42
J	18		12	9	3	4	46
K	9		9	9			27

A = Mason City
North Iowa Area Community College

B = Estherville
Iowa Lakes Community College

C = Fort Dodge
Iowa Central Community College

D = Marshalltown
Iowa Valley Community College
District

E = Davenport
Eastern Iowa Community College
District

F= Cedar Rapids
Kirkwood Community College

G = Ankeny
Des Moines Area Community
College

H = Council Bluffs
Iowa Western Community
College

I = Creston
Southwestern Community
College

J = Ottumwa
Indian Hills Community
College

K = Burlington
Southeastern Community
College

[a]Semester hours converted to quarter hours

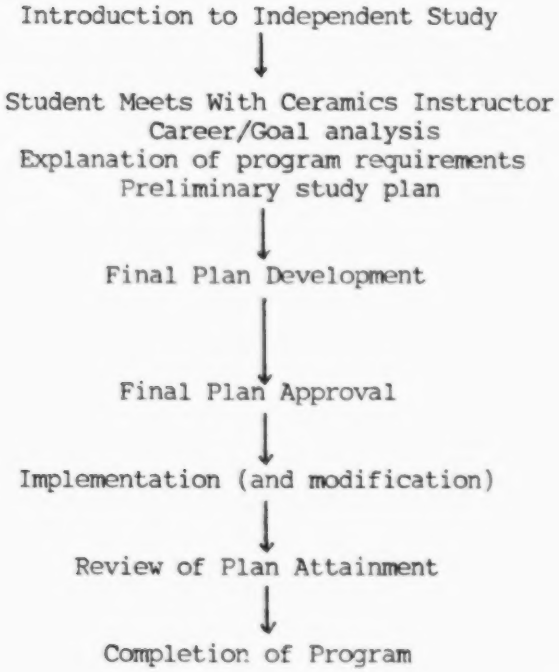
Table 2, cont.

music	theater	speech	film	photo-graphy	fine arts	total institution	%
29	14	7	2		84	590	14
59	2	14	3	9	123	850	14
41	12	8			87	908	10
53	2	6	5	12	166	1398	12
43	6	3	3	3	79	773	10
53	6	19	18	15	161	1207	13
9	6	21		6	63	972	6
12	12	9			60	481	12
45		3	12	9	111	495	22
	3	9	9	3	70	436	16
37	7	9			80	718	11

Appendix B

INDEPENDENT STUDY IN FINE ARTS
(Mullen and Others, 1984)

Proposed Plan



KIRKWOOD COMMUNITY COLLEGE
Independent Project/General Study Program in Fine Arts [a]

Independent Project Proposal and Contract

1. _____ 2. _____
Title of General Study Program

3. Course Number:
(See Catalog or handout for course description)

4. Term: Fall, Winter, String, Summer Session I, II 5. Credit Hours_____

6. Planned Location of Study:

7. Course Title:

8. Brief description of proposed independent study experience:

9. Learning objectives(use reverse side)

10. Learning strategies (use reverse side)

11. Learning demonstration and evaluation (use reverse side)

12. List primary resources

(a) texts (attach bibliography if appropriate)

(b) Internal (KCC) resource (faculty, facilities, courses, etc.)

(c) External resource (persons, places, etc.)

Signature and date

1. _____ 4. _____
Student Date External Resource Date

2. _____ 5. _____
Sponsoring KCC Faculty Date Other (specify) Date

3. _____ 6. _____
Mentor Date GS Program Faculty Member Date

[a] Mullen and Others, 1984.

EVALUATION FOR ART CLASSES[a]

Course_____ Day and Time_____ Term_____

Name_____

Instructor_____

1. Expectations of course:

2. Skills learned in course (rate yourself in relation to your expectations):

3. Your ideas concerning methods to improve course:

4. Evaluation of instructor: (You may write on the back of this paper.)
   a. liabilities and strengths
   b. weakness
   c. on time to class
   d. preparation
   e. attendance
   f. ability to communicate
   g. concern for the individual student
   h. knowledge of material covered

5. Personal evaluation: (You may write on the back of this paper.)
   a. new skills learned
   b. effort contributed to course
   c. class attendance
   d. test for scores on papers
   e. general quality of work accomplished

6. What grade do you think you deserve for this course? Include the rationale for this grade.

[a]Mullen and Others, 1984.

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